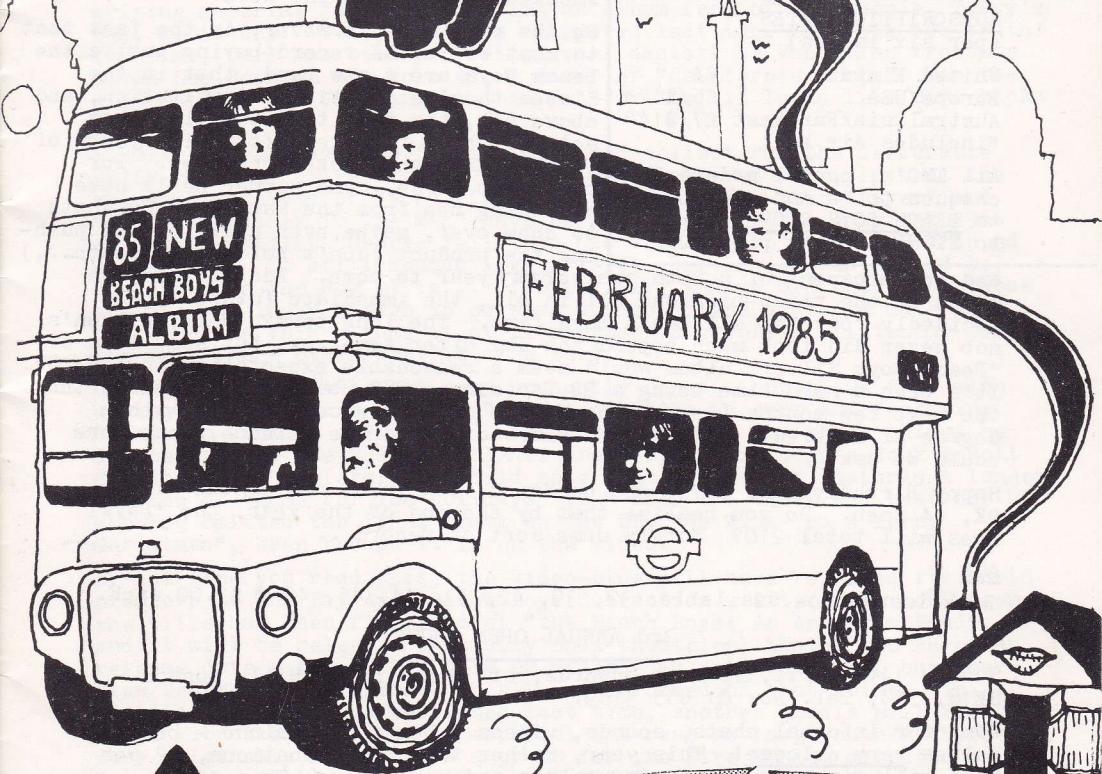


# BEACH BOYS STOP 47



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and the prospect of a 25th anniversary year to come. Add to this the spice of the video-biog and all in all, the immediate future looks decidedly rosy for all Beach Boys fans. The long term? Well, Wilson's mob never did look much beyond the day after tomorrow, but some form of "Beach Boys Silver" album would seem a reasonable expectation in '86/'87. It's been a hard time being a BB fan since 1980, but I've a feeling that the next few months (years?) could see our patience rewarded with a degree of interest. After five years of corporate silence, what more could we ask?

Happy Birthday Mike Love, who on March 15th is as old as the hills - OK, 44 then. Do you realise that by the end of the year, the 'Boys' ages will total 210? Surely some sort of record...

AGD

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KINGSLEY ABBOTT

EDITORIAL

So, here we stand, at the threshold of a year that most of us thought we'd never see, the year of a new Beach Boys studio album... and also a very crucial year for the band themselves. From the few reports to leak out from the sessions, both the group and management are very pleased with the project and equally optimistic regarding its commercial success. Steve Levine has been quoted as saying that there are at least two hits on the album and that there is a market for new Beach Boys material both in the UK and US. With the reality of the disc just around the corner, it's not a bad notion to take a long, hard look at those statements. Certainly there's a market in the US for BB material, but equally certainly it's for more of the sun/fun stuff rather than 'artistic' material... and if the main UK selling point was going to be a hot young producer, then the dismal showing of the last Culture Club 45, and the less than spectacular sales of their 3rd LP, would appear to have knocked that one on the head.

On the plus side, however, is the fact that to most of the UK record-buying public the Beach Boys are a new band, that in the States they're a national institution, and above all, the fact that the album has actually been recorded after five years of false starts and broken promises. For better or worse, come summer we'll have something new from the Hawthorne Hotshots to chew over, maybe even a gig or two pushing the product (don't hold your breath...)

and the prospect of a 25th anniversary year to come. Add to this the spice of the video-biog and all in all, the immediate future looks decidedly rosy for all Beach Boys fans. The long term? Well, Wilson's mob never did look much beyond the day after tomorrow, but some form of "Beach Boys Silver" album would seem a reasonable expectation in '86/'87. It's been a hard time being a BB fan since 1980, but I've a feeling that the next few months (years?) could see our patience rewarded with a degree of interest. After five years of corporate silence, what more could we ask?

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KINGSLEY ABBOTT

NEWS

By the time our UK subscribers are reading this, Steve Levine will have just about finished mixing the tapes of the new album, still un-titled and now scheduled for a late April/May release (the latter, I would rate more likely...). Bruce and Alan were in London mid-January, working on the final vocal sweetening of the 13 completed tracks, which were themselves completed in Los Angeles and Caribou Ranch in the weeks before Xmas. Though all of the vocals are by the Beach Boys - with at least one lead apiece - the music tracks were largely performed by Levine's usual studio band, with contributions by Brian, Carl, Alan and Bruce. Confirmed as having been recorded are the following titles: "I'm So Lonely", "Male Ego" and "It's Just A Matter Of Time" (all Brian); "Where I Belong" (Carl); and a Brucie ballad dating from autumn 1983, "She Believes In Love Again". Aside from a Stevie Wonder composition and another by Roy Hay & Boy George, all titles have been written within the band, and Levine considers that there are five cuts with single potential; according to Bruce "Old time fans will be pleased.". The album will be released in two formats, the 12" disc comprising ten or eleven cuts whilst the cassette and compact disc may feature two extra titles. Everyone concerned, including the Beach Boys' management, is highly pleased with the project and equally optimistic regarding it's commercial potential. No plans as yet for a single, but a trailer in mid-April shouldn't be discounted..:

Carl and BJ have also been active in the studio of late with other artists. Teaming up once more with Terry Melcher, Bruce has been writing material for and producing an album for, of all people, Terry's mum, Doris Day. Yes, I know we sniggered last ish, but 'tis the truth! Meantime, Carl has been providing vocal assists to Van Halen frontman David Lee Roth on his solo 45, a cover of "California Girls". As the disc entered the US charts in the mid-forties, it looks like more bucks for Bri...

Finally on records, one for the die-hard collectors; the deplorable SMILE bootleg has resurfaced in a slightly altered form, in that the released versions of "Wonderful", "Cabin Essence", "Our Prayer" and "Child Is Father To The Man" have been replaced by the original 1966 recordings whilst "George Fell Into His French Horn" has been dropped completely. It still sounds like a K-Tel compilation and should be avoided like the dog it is... (To be fair, Andrew old chap, for those who are not lucky enough to possess copies of the historic material contained on this album, it still represents essential listening for the true fan - other Contributing Ed.)

Of late the boob tube has been unusually beneficent to UK fans with airings of "Two Lane Blacktop" - as enigmatic as ever and featuring Dennis in vintage 1970 form, indulging in two of the three things he did best - and the CHRISTMAS PARTY promo video "Scrooge's Rock & Roll Christmas". Completeists should note that the latter features a longer version of "Home For The Holidays" than does the video and that the UK showing omitted the final track on the LP, "We Wish You A Merry Christmas", even though it is on the video.

By the time you read this, the video-biog will have received its world premiere at the Bay Area Beach Boys Convention. After much confusion, the title has been finalised at "The Beach Boys: An American Band", and it will be released initially on a theatrical basis. No European release date - for either film or video - is yet scheduled, but Rear View/Vestron have promised to keep us informed on that point. In addition to the clips mentioned last time, another goodie will be the "Good Vibrations" promo, of especial interest as large chunks thereof were originally intended as a promo for the Fire Music, directed by Brian. Hopefully a future issue of STOMP will feature an interview with Malcolm Leo, the producer of the project (this is assuming we can get AGD back from the fleshpots of L.A. ... now you know what we do

with the Convention profits!).

Anyone who wants to catch up on Beach Boys and related solo releases over the last five years should grab the January issue of Record Collector, wherein Peter Doggett tells all.

That's the news for now, but a final important notice: depending on the release date of the new album, the April issue of STOMP could be very late - like May. If it is, console yourself with the thought that we'll have an excellent reason (for once) and possibly some great copy. Like the man says, "it's just a matter of time..."

AGD & MIKE

STOP PRESS \*\*\*\*\*STOP PRESS \*\*\*\*\*STOP PRESS \*\*\*\*\*STOP PRESS  
..... The Beach Boys Convention has been provisionally booked at the Harrow Leisure Centre for 14th September 1985.....

..... A possible title from the Boy George/Roy Hay partnership is "You're Never Too Young"..... It now seems likely that "The Beach Boys: An American Band" video will be available on this side of the Atlantic soon after its U.S. release.....

#### ADRIAN BAKER UPDATE

Adrian has been busy rehearsing with his group, Mayfair, to play some live dates this year. I've seen a video of Mayfair in action and was most impressed. The repertoire consists of 95% Beach Boys songs and the rest a medley of Four Seasons hits. Adrian has expressed interest at playing live at this year's Beach Boys Convention currently being planned for mid-September again. From what I saw and heard the live music will add greatly to the day.

Adrian's recording plans consist of a follow up to "Summertime City" titled "Move Over Casanova", a song called "Sound Effect" with a girl singer (a real mind blower that should light up the dance floors) and the return of Gidea Park with a version of "I Get Around" for the summer. Adrian has also recorded a new "Beach Boys Medley" especially for a Peter Styvesant advert which won't be heard in the UK. BB songs included are "I Get Around", "Catch A Wave", "Fun Fun Fun" and "Dance Dance Dance" (with a lyric change, "After eight hours work I've had enough for the day").

Hopefully I will get to a Mayfair gig before the next issue is published and I will give a run down on all the featured songs.

MIKE

#### CHRISTMAS CROSSWORD

It would appear that there has been considerable ranting and hair-tearing out there in STOMPland due to the inexplicable omission of the last few 'across' clues in the Christmas issue. I say 'inexplicable' because here at the magazine's 'in tray' and typing pool, records clearly show that all the clues were typed so twixt here and the printers they evidently went 'walkies'. Apologies to all and the elusive clues can now be revealed below. The answers will now appear in the next issue. (Now, they were here a minute ago...)

36. Brian & Mike follow the Kingston trio in telling us the colour of the money (5)
37. Don't do this, Brian's classic plea from 1966 (4)
38. 1963 instrumental for the 'hot' surfer (6)
39. Not only is Marcella soft .... (4)

#### REVIEW

#### Jan & Dean - RAW SOUNDS FROM THE VAULTS

A few years ago I remember reading a review for the first Jan and Dean bootleg LP, OLD WAX AND NEW WAVES. It said something like "it seems hard to believe that anyone would want to bootleg Jan and Dean". Whatever the original intention, history has shown that there certainly is a market because since then, there have been several 'unofficial' issues. I use the term 'unofficial' advisedly, because it seems that most, if not all, of the issues have emerged with the duo's blessing - in some cases even with their active involvement. No doubt the fact that they have not had any permanent record deal during this period must have a lot to do with it, but for whatever reason, it has provided a most interesting stream of issues for hardcore collectors.

The latest in the line is RAW SOUNDS FROM THE VAULTS, which is a limited edition of only 100 copies issued with a 12 page booklet. Unlike some previous issues many of the 21 tracks are very very obscure. Parts of it sound quite rough because most of the tracks have been taken directly from single original acetates. With this in mind it seems certain that the source could not be closer to one Jan Berry. The tracks feature Jan and Dean and various cohorts: the Matadors, Jill & Judy, Vic Diaz and Gary Zekley.

So here are the tracks with brief notes:

1. Lawrence - Instrumental ('64)
2. Gotta Get a Date - orig. without overdubs.
3. Jennie Lee - orig. without overdubs.
4. The Jester's Party - Jan's school radio show.
5. I Love Linda - Part session.
6. Jeanette - Part session.
7. Right from the Start - Part session for J & D.
8. Cajun Joe - Instrumental.
9. Linda - A quite different "cha cha" production.
10. Memphis - Part session.
11. Gonna Hustle You - Acetate of Brian's demo!
12. Just For Tonight - Jill & Judy ( J & D's Honeyes! )
13. What's It Gonna Be - Ditto.
14. Come On Baby - Ditto.
15. Nice Guys Finish Last - Matadors (unissued).
16. It Won't Happen That Way - Vic Diaz of Matadors.
17. Ace Of Hearts - Ditto.
18. Vagabond - Dean & Gary Zekley - Vocal version.
19. When I Go To Sleep - Ditto (Vocal).
20. It's A Shame (To Say Goodbye) - Male vocal.
21. I'm Dying To Give You My Love - reputed to be Carole King on vocal. Strong Phil Spector feel on a Jan production.

All but about four of these tracks were produced by Jan. It all makes for a fascinating collection which should not be missed. It's likely to be a bit pricey being only a 100 run, but it should be available soon through STOMP ads.

#### KINGSLEY ABBOTT

The Illustrated Discography of Surf Music 1961 - 1965 (Second Edition Revised) by John Blair published by Pieran Press.

From the same publishers that brought us "Surf's Up; The Beach Boys On Record 1961 - 1981" by Brad Elliott comes this newly updated and most comprehensive discography of Surf Music ever published. It lists just about every surf related 45, LP and compilation release in the golden years of surf music 61 - 65.

I thought, when I first looked through the book, "Were there really that many surfin' records issued, and what chance of ever hearing 50% of them?" The book lists in order singles, albums, compilations by label, surf music and Hollywood, a surfin' dictionary (did you know

that Kaha Huna means 'The mythical Hawaiian Goddess of Surfing'? - so that's what Carl was saying to T.J. Hooker in the TV show that features the Beach Boys). It also features American releases of foreign surf records, surf music on the Hot 100 (e.g. only seven surf records made the Billboard Top 10, Jan & Dean's "Surf City" No. 1 was the highest charting and the Ripchords' "One Piece Topless Bathing Suit", No. 96 the lowest). Plus separate indexes for groups, labels and song and album titles - all fascinating stuff. John Blair's first discography of surf music in 1978 was a modest 60 page soft cover booklet which has grown into 180 pages in a cream coloured blue embossed hardback A4 sized book.

"The Illustrated Discography of Surf Music" makes no attempt to document all the Hot Rod records released during the same period but I sure hope John gets around to that one day.

Mention must be made of all the great photos and pictures of the groups/ artists, picture sleeves, album covers, record labels, adverts and concert poster that are interspersed throughout. This book comes highly recommended and now takes pride of place on my bookshelf alongside Brad Elliotts "Surf's Up" and Stephen McParlands "Beach Street and Strip" Cost is \$19.50 but write first for details to: The Pierian Press, Post Office Box 1808, Ann Arbor, MI 48106, U.S.A.

MIKE

ODDS AND ENDS

An album titled BEACH BOYS -SURFER GIRL on Topline Record (part of the Charley Records Group) has been released:- record - TOP 109, cassette - KTOP 109, for around £2.99. Track listing is the same as the Autograph cassette BEACH BOYS WIPE OUT, mentioned in STOMP 46, i.e. "What Is A Young Girl Made Of", "Barbie", "Surfer Girl", "Karate", "Balboa Blue", "Surfin' Safari", "Surfers Stomp" and "Wipe Out".

THE BEACH BOYS RARITIES on Capitol is being reduced sometime in March as part of the EMI price attack series. They simply put a sticker on the sleeve and there's no difference in the sleeves apart from this.

Van Halen lead singer Dave Lee Roth's version of "California Girls" which features Carl Wilson on backing vocals was due for release on 1st February. Apart from "California Girls" two other familiar Beach Boys titles appeared in the American top fifty - "Do It Again" by the Kinks and "20/20" by George Benson. Neither have anything to do with the Beach Boys.

STOMP subscriber Conrad Callan recently bought a secondhand copy of BEST OF THE BEACH BOYS VOL. 1 which contained side one of BEST OF... VOL. 1. and side two of BEST OF ... VOL 2 on side 2. He would be interested in knowing if anyone else has another copy of any other albums by the group with a similar mistake. He also wonders how much it's worth. But that probably depends on how many of them escaped the EMI testing dept.

TREVOR AND MIKE

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More ADVERTISEMENTS

TWANGSVILLE the magazine for Duane Eddy fans. Subscription rates £2.00 for the UK and Eire, £3.00 for Europe. Write to the Duane Eddy Circle UK, Arthur Moir, Secretary, PO Box 203, Sheffield, S1 1XU.

THE OFFICIAL VENTURES INTERNATIONAL CLUB. Subscriptions £3.00 per year for the UK and £5.00 per year foreign. Gerald Woodage, "White Shutters", 14 Naldertown, Wantage, Oxon, OX12 9EB.

"RUMBLE" the magazine devoted to instrumental music. 95p from Dave Holme, 122 Merrivale Road, Rising Brook, Stafford.

## BRIAN WILSON - THE SINGER

The man means a lot to me. His music has not only enriched my life, it has actually changed it, for without its influence it is very unlikely that I would have dipped my toe into the turbulent and shark-infested waters of the music business. Brian did not dip his toe - he plunged headlong and submerged himself for half his life into a world of music that he made his own. Admittedly, he too has had his influences but a 'Brian' song has usually meant something very special and it is this element that has been missed for too many years.

My original intention was to write a four-part piece by way of a personal view of 1) the singer 2) the writer 3) the producer/arranger and 4) Brian, the man. I abandoned it halfway through the first part - I felt I wasn't saying anything that hadn't been said before or, worst of all it wasn't even interesting reading. Nonetheless, circumstances have persuaded me to, at least, complete that first article - so for what it is worth - here it is.

-00o-

Amid the accolades heaped upon Brian for his writing and producing skills his vocal contribution is sometimes overlooked, essential though it is to the sound we know and love.

Going back to his college days, it would seem that he may have occasionally had a hard time because of his high pitched singing - I mean, only girls sing like that don't they? From a practical point of view, however when you are arranging harmonies for four or five voices (as Brian was doing before the group was even thought of per se) a chord has only a certain number of notes within the normal range of the singer. If you want to increase that range the only way is up. (bass vocals come over lousy on transistor radios) and changing into falsetto can improve the available pitch by at least an octave.

Brian's first ever recorded lead vocal - without the rest of the group - was probably "Barbie", a song which also highlights his strange 'inbetween' singing - higher than normal pitch but not quite falsetto. With practice one can make a smooth transition without seeming to 'change gear' but it appeared to be a natural technique to Brian, then still a teenager.

When the Beach Boys became a going concern, however, it was usually Mike Love who took the lead on the early material and there is no doubt that his more abrasive tone suited the uptempo songs that kicked off their career (he was singing through his nose even in those days). That is, until "Surfer Girl" gave Brian a chance to go all romantic on everybody. Originally recorded at Hite Morgan's studio, the second, fuller version really showed how he could make a ballad pay off and clearly illustrated the vocal influence and style of groups like the Four Freshmen and the Hi Lo's.

On the faster songs Brian's voice was usually piping away at the top of a stack of backing oo's and aah's but then would often punch in the title of the track in the chorus, eg "Surfin' Safari", "Surfin' USA", "Little Deuce Coupe", "Fun, Fun, Fun" etc. By the time the "Coupe" LP was released late in '63 the falsetto sound was really filling out the songs though sometimes it was a little nasal - listen to "Ballad Of Ole Betsy" and "Spirit Of America". Not only that - taking his life into his hands, what does he do? Only goes and sings stuff like "Lana" and "Farmer's Daughter" practically all castrato, that's what.

Remembering what was happening over this side of the pond at the time, can you imagine John or Paul doing it? On the same LP that Mike says of Brian's voice "...least I don't sound like my nose is on the critical list" comes a personal triumph for Brian in the form of "Don't Worry Baby" - it is certainly one of his own favourites and no one else in the group could have sung it so effectively and convincingly.

SHUT DOWN VOL 2 actually enjoys a whole bunch of B.W. vocals. "Warmth Of The Sun", "Keep An Eye On Summer" as well as "Don't Worry Baby" make a really nice trio of ballads, while he belts out the hook on "Fun, Fun, Fun" and takes great falsetto lead on "Why Do Fools Fall In Love".

"I Get Around" perfectly illustrates the vocal partnership of Brian and Mike handling chorus and verse respectively - how well it works. This song really steams along and was for a lot of people the first example of BB music to grab them by the whatsis making it their first commercial success in this country. Later that year Brian gave us a couple of 'straight' solos on the serious side of the CHRISTMAS ALBUM - "Blue Christmas" and "White Christmas" (incidentally he also gave Al his first solo on "Christmas Day") and although he 'swoops' up to some of the high notes he's still kind of nice to listen to just before he all but drowns in Dick Taylor's orchestration.

Amongst the crop of good songs and good ideas on TODAY is a gem in the form of "Please Let Me Wonder" with a perfect, sensitive, sympathetic vocal from Brian. Luckily we have him on film singing this masterpiece (seen at the convention and also on ITV's Portrait Of A Legend) and although he looks awkward and nervous, it only serves to heighten the sensitivity of the performance. This song, along with "I'm So Young", "Kiss Me Baby" and "She Knows Me Too Well" form as fine a quartet of romantic songs as you'd ever wish to hear. By this time Brian had quit touring ("Dance, Dance, Dance" being the last single he wrote whilst on the road) so he was beginning to expand in a way that was brilliantly illustrated in a song on the next album, SUMMER DAYS. Listen to "Let Him Run Wild" and how he makes things difficult for himself by pitching it around the point where his normal voice breaks into falsetto. The whole verse, therefore, is sung half in 1st and half in 2nd gear (very difficult to sing - try it!) before the chorus busts in with his exultant "Let him run...!" You could say that SUMMER DAYS was the last of the Sun, Sand 'n' Surf albums because, apart from the party thing, the next milestone was PET SOUNDS - and Brian sang more than anybody on this very special, very personal project.

The group was away wowing the Japs at the time. Brian was at home singing "Caroline No" - heart, soul and one and only solo single. It was no good Murray Wilson speeding up the master of this song to make Brian sound younger - it was clear he was growing up and finding new strength and direction. He had also found an independence from the group and, on the album itself his impatience with those not quick to master the intricate vocal lines coupled with the amount of studio time available to him resulted in his singing a great deal himself. "Wouldn't It Be Nice" is a humdinger with Brian bouncing about in great form; at one point ("When we can say goodnight and stay together...") he swoops up over one and a half octaves - to great effect. That he was looking inwards is also evident in the lyrics which, although mainly written by Tony Asher, are an accurate reflection of Brian's emotions at the time. His soulful rendering of "Don't Talk ..." is set against an almost impossibly slow rhythm but it works like a charm because of the control and clarity of his singing - once again the skyward trips into falsetto are handled perfectly.

One of the tragedies of the Beach Boys saga is, of course, the non-release of SMILE. Few completed tracks have seen the light of day, most remain fragmentary promises of what could have been, or revamped

versions often very different to the originals. An example of the latter is the song "Wonderful" sung on SMILEY SMILE by Carl but, for me, Brian's original rendering (as heard at the last convention) most definitely has the edge. The melody weaves up and down the scale providing an ideal vehicle for his romantic style of singing and the world is the poorer for not having this and the other SMILE gems see, the light of day in complete form.

The previous dozen or so albums had all been produced by Brian but with the commercial failure of PET SOUNDS (in the States at least), the disintegration of SMILE and the increasing effects of naughty substances Brian began to take more of a back seat, the next eight LPs being co-produced by various members of the group. It seemed to give Brian a more relaxed feel to his ensuing vocal performances and a certain funkiness is apparent on his duet with Mike, "Gettin' Hungry" on SMILEY SMILE and many of the tracks on WILD HONEY. It was a very different approach to the vocal perfection he sought previously and the mellow feeling carried over into Brian's favourite album FRIENDS where the homeliness sometimes degenerated almost into Val Doonicanism and scarcely a double-tracked lead vocal is to be heard. (By the by, I personally think that "Transcendental Meditation" is one of the worst tracks they've ever recorded!)

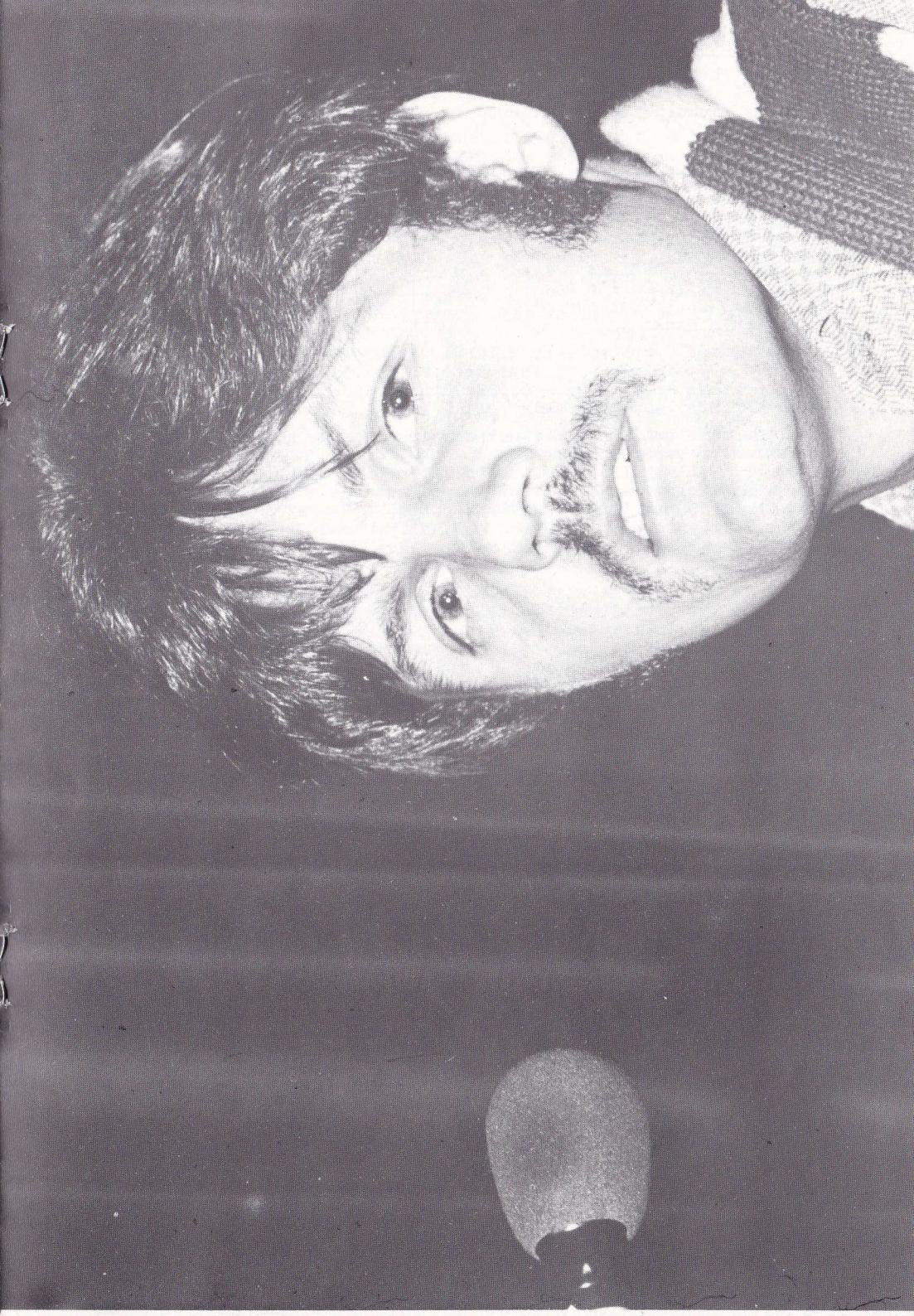
Brian, However, could still sing. For instance, amid the tape hiss on "I Want To Sleep" is a superb cotton-woolly slice of harmony laden summer delight - close your eyes and you could almost be there in that park with Brian himself. He also does a pretty good job on "This Whole World" from the SUNFLOWER album but over the next six years or so his voice began to deteriorate such that by the time 15 BIG ONES barged its way into our lives it was obvious that a sloppy lifestyle and an excess of cigarettes had taken their toll. When I first played that album I could hardly believe that it was Brian scraping his way through "That Same Song" and "Back Home" - his shared vocals with Carl on "Just Once In My Life" almost save the day however; it's such a good song. He was pushed into a number of live TV spots around this time but these only served to highlight his inability to hold a note and the beloved falsetto had all but disappeared forever. I say 'all but' because it still flitted in and out of the backing vocals and sometimes came to the fore on songs like "Solar System" (decidedly shaky), "Airplane" and "She's Got Rhythm" but in the main he growls out his solos such as "Let's Put Our Hearts Together" and "Love Is A Woman" with much effort and wheezing.

A lot of the unreleased material of the 70's holds more of the same - strained rasping takes the place of the clear, flowing voice of not so very long ago.

As someone who has the same problem I know how he must feel - frustration mainly, and resentment. It could also be a contributing factor to Brian's lack of new material (though the main reasons for that are more complex) because the canvas on which to paint a new song has become limited, the tonal area to explore becomes more constricted.

He is still singing, however, and that is the best thing possible - like a piano, the voice is an instrument that needs to be used to keep it in good shape. We await (and wait and wait) to hear what contributions he makes on the forthcoming album - I think we shall be grateful for anything.

CHRIS WHITE



BEST OF THE SUPPRESSED - THE FINAL CHAPTER...?

Unless a whole mess of you out there have been holding back, this is the final update of our best unreleased cuts. As before, we'll just list the amended top 20 followed by those cuts accruing additional votes.

1. Been Way Too Long	213	11. Michael Rowed The Boat	91
2. Still I Dream Of It	210	12. Sherry She Needs Me	87
3. Loop de Loop	158	13. Do You Like Worms?	80
4. Wonderful	156	14. Holy Evening	74
5. It's Over Now	149	15. We're Together Again	68
6. 'Til I Die	110	16. I've Got A Friend*	61
7. California Feeling	103	17. Games Two Can Play	60
8. H.E.L.P. Is On The Way	100	18. Our Team	57
9. You've Lost That Lovin'...	95	19. It's Tryin' To Say	46
10. Brian's Back	92	20. Seasons In The Sun	45

Also: Winter Symphony - 8, Wild Situation - 5, Sun City - 20, Barnyard - 7, Tricia - 1, That Special Feeling - 2. New nominations were Sherilee - 7, Awake - 6, Skatetown USA - 5, Lookin' Down The Coast/Monterey - 4, and Mele Kaliki Mako - 2.

To close this poll, a few final answers to some questions regarding the inclusion of apparently released songs, or songs that no-one's ever heard of. All SMILE titles voted for are the original versions - hence the high placing of "Wonderful" - and not the album cuts. Likewise "Big Sur", "Santa Anna Winds" and so on. "Awake" and "Gonna Hustle You" are Brian's demo versions. Finally, "Sun City" and "Sherilee" are Baker/Love tracks, and should really have been noted as such - remiss of me.

Now, with any luck at all, the next poll but one will be for "your fave tracks on the new album", so to occupy the grey matter until then, and to tie up the last possible remaining loose ends, three mini-polls which are self-explanatory. I'll lead off with my nominations:

<u>Best Album Cover</u>	<u>Worst Album Cover</u>	<u>Worst Song</u>
1. Holland	1. In Concert	1. Transcendental Med.
2. Love You	2. 15 Big Ones	2. Nearest Faraway
3. Surf's Up	3. Light Album	3. Hold On Dear Bro
4. Pacific Ocean Blue	4. Pet Sounds	4. Here She Comes
5. Carl & The Passions	5. KTSA	5. Endless Harmony

... And a few words in self defence: cover art is obviously a very personal area and it's pretty obvious I don't go a bundle on mug-shot slicks, though POB is an outstanding exception. Basically, my 'best criteria was whether I'd fancy it hanging on my wall: to this end, SMILEY SMILE and WILD HONEY also nearly made it, as did SURFIN' USA for excellent integration of music and image. The worst picked themselves: IN CONCERT is grungy and doesn't even list all the songs, KTSA is a plain bad cartoon, and 15 BIG ONES and L.A. are respectively crass and disjointed. PET SOUNDS isn't actually too bad, but has absolutely nothing at all to do with the sounds inside! An extra dishonourable mention goes to the sleeve of the BW productions LP from the World Records set, apparently conceived and executed at something approaching the speed of light. Were it not a 'freebie', it'd be No 1. Again, with the worst songs, I excluded the early stuff, i.e. up to and including SURFIN' USA and concentrated on material that was truly wretched when they should have known better. "Endless Harmony" qualifies purely on the high smarm'n'schmaltz content - thanx, BJ. Send your votes to Mike as by the time you read this, I'll be up to my neck in preparations for a March/April jaunt to the States and hence somewhat more distracted than usual.

AGD

LETTERS

Dear Editor

This correspondence contains three parts: first, a personal note concerning your marvellous publication; second, a concert review, third, a commentary.

Thank you for an extraordinary fanzine dedicated to the music of that magical group, the Beach Boys. They are still dynamic and can sing everyone else to shame. I eagerly await the arrival of each issue of STOMP.

I would like to tell other fans about one of the most incredible Beach Boys concerts that I have ever attended. A few months ago they gave an impeccable, highly emotional, and exhilarating benefit for the March of Dimes in a packed arena in Dallas, Texas. The item of note, however, was not their high quality performance, but the audience! Seats sold for five hundred dollars apiece and were filled by movie stars in glittering, shimmering evening attire; silk-suited, sixty-ish, gray-haired corporate executives and their sophisticated mink and sable-clad wives.

The concert opened in usual fashion with "California Girls", followed by a swinging, nonstop medley of four songs, including "Darlin'" and "Dance, Dance, Dance". At this point, as they launched into their medley of automotive classics, the previously composed and poised crowd suddenly erupted into a scene wilder than a high school pep rally. This was the sight to behold. Picture a wild, screaming, stomping, clapping rock concert, but ... instead of cool teens and twenties ... the wealthy and fashionable fifties and sixties were dancing in the aisles around their five hundred dollar seats! The rollicking and frolicking continued through the spirited surf sets with "Surfin' USA" closing out the first hour.

Individual efforts had Bruce Johnston contributing a beautifully nostalgic rendition of "Disney Girls" and Carl singing a soft and sentimental "Heaven". Jeff Foskett, lead guitar, moved up front and displayed a beautiful falsetto for "God Only Knows" and "Warmth of the Sun". Al, the repository of the old classics, put his efforts into a medley of five goodies, including "Surfer Girl", Del Shannon's "Runaway" and "Help Me Rhonda". The highlight of the highlights was the rousing encore for which many of the television and movie stars, including Morgan Brittany, Morgan Fairchild, and songwriter Paul Williams, joined the Beach Boys on stage for twenty-five minutes of "Good Vibrations", "Barbara Ann" and "Fun, Fun, Fun". It was an exciting evening to be remembered for a long time.

Criticisms of Bruce Johnston have appeared in STOMP from time to time, most recently by AGD in the October 1984 issue. Bruce's contributions to the Beach Boys have been nothing but positive and often even redemptive. His talents and experiences have been reflected in a very successful career as a vocal arranger, songwriter and producer, both with and aside from the Beach Boys. He vocally arranged Elton John's hit "Don't Let the Sun Go Down on Me". He wrote Barry Manilow's "I Write The Songs", which won the Grammy for Song of the Year, an honor of which no other Beach Boy can boast. His production talents were recognised and sought by none other than The Man himself, Brian Wilson, who in August of 1978 asked Bruce to come to Miami and lend his talents to LA LIGHT ALBUM, which was later called by music critics "the most polished album since SUNFLOWER". Bruce and Mike are doing nearly all of the publicity for the projects currently underway. Bruce doubles his already hectic performing schedule by appearing in cities ahead of the group for advance promo. The bottom line is that he doesn't have to do it for the money because he is wealthy in his own right. He does it because he loves the Beach Boys, loves their music, and loves the fans.

I appreciate your appeal in STOMP for communication among the fans, and I thank you for allowing my expressions.

LINDA RITCHIE  
Houston, Texas

Trevor Houghton-Berry's letter is indeed thought-provoking and, at the risk of taking up half the issue (again...), I'd like to respond (with all due deference to Mr White's plea for communication).

The pro-points are spot-on; however, let's take a wander through the "less positive". Keep STOMP 45 to hand, because I'm doing it by numbers.

1. Granted, but this time there seems to be generally less media hoo-ha, accordingly less pressure and, most importantly, Brian himself is apparently more in control, as just about all of the recent interviews demonstrate. The odious Landy may still be pulling the strings, but there are decidedly less of them this time round.
2. This was Brian being Brian (i.e. forgetting to pick up his security pass), and - thankfully - the pills found on his companions were for their use. If BW were back on the funny stuff, we'd know all about it by now!
3. True, the Beach Boys on a song don't make it a BB disc... but synths not suiting the BB and Brian? Personal preference admittedly, but what about these albums - SUNFLOWER, SURF'S UP, SPRING, HOLLAND and above all LOVE YOU. Contrary to what Levine might think - or might want to think - Brian knows all about synths and the use/abuse thereof. I'm expecting something rather fine...
4. Yes, I'd worry too - but the news page of this issue reassures! As for His Loveship... that's life.
5. Ah, now... at risk of contradicting myself, I'd rather have totally new material that's OK as opposed to reworked archive cuts that just couldn't match up to the originals. Contemplate a 1984 "We're Together Again" or "Still I Dream Of It". Not a pretty thought. To my mind, the only way the archive cuts should see official circulation would be in their original form as part of a legendary masters series; it'll happen, just as soon as Mike figures it out...
6. Tricky ground here; the more so given the timing, but let's be honest; since 1979, Dennis's major contribution to the Beach Boys was making up the numbers and keeping the facade intact. His last major songs in a BB mould were half-inched from BAMBOO, so effectively PACIFIC OCEAN BLUE in 1977 was Dennis's last flowering. The BAMBOO fragments are largely superb, but the project was held and then shelved because Dennis lost both voice and interest; according to my best knowledge, the only work he did after BAMBOO was to produce "Stevie" for big brother (autumn 1980), cut a couple of demos with Christine McVie in Hawaii and to co-compose and produce "Night Blooming Jasmine" in October 1981. That he requested Brian to handle the lead vocal indicated the depth of his own problems in that area... So, the absence of The Drummer on compositional plane is, frankly, no great loss as there's no evidence that he was working on anything during the two years before his passing. Every time I listen to the BAMBOO fragments, I have to keep reminding myself that they're knocking on seven years old... God knows, I'd give almost anything to have him still here, punishing drums, keyboards and Love's temper but in strictly musical terms, Dennis ceased to be important to the Beach Boys in 1973. Thereafter it was essentially all solo stuff.

AGD

Having just completed reading STOMP 45, I was prompted to comment on a few points raised in the magazine.

Firstly, could someone clear up this whole affair of Brian and friends plus drugs in Dallas. There are at least two versions. Version one: Brian arrested for lack of proper documentation, and his two friends arrested in possession of drugs. Version two: Brian arrested for possession of drugs, '270 drug-like pills' to be exact. Version one is courtesy of STOMP, version two is courtesy of Surfin' Again. Which version is correct? While on the drugs affair it was amusing, although not intended as such, to note how Surfin' Again prefaced their drugs story:

'Jan & Dean's ex-back-up singer Brian Wilson...!!' Nice one Daniel, but give the guy his due. He has produced/written/sung a few songs in his time.

Next point concerns Alan Boyd's review of the BBs at Santa Clara. He noted an attitude of "let's play some oldies and take the money and run" about the performance, and that Alan Jardine was obviously just hanging around for financial reasons, an attitude with which Mr Boyd appeared to take exception. In relation to playing 'oldies', the BBs don't have too many newies, and if they started playing album tracks, surely the majority of people would feel 'cheated' and 'ripped off' as Alan Boyd did. The people want the oldies, they are all that most have a knowledge of. So, surely, it's not a case of 'let's play some oldies...', but rather a case of 'let's give the people what they want'.

As regards Jardine, if he's not bored at some stage during his career he's super human. Touring and the music business in general, involves a lot of pressure, boredom being one of it's least harmful side-effects. Why, it's even been known to cause breakdowns, hasn't it?

Finally, I'd like to deal with Trevor Houghton-Berry's list of positive/negative points about the BBs current situation. (I would recommend readers to re-read Trev's article before pushing on.) Trevor designed them to get a reaction. Well, Trevor, here's one Rubbish! For example, point No. 1 (positive). Listen to M.I.U., and consider whether a new album is necessarily a reason to be cheerful. Then you contradict yourself, claiming in point No 2 (positive) that the new album is getting lots of attention, then claiming in point no 4 (negative) that the whole affair appears to be a rushed job. In point No 4 (positive) you reckon the sales of the compilation album point to a market for BB material, and thus the new album will sell well. This is really pathetic. Where is the correlation? Unless, of course, the new album is full of oldies, like McCartney's new album!! The sales of the compilation point to an interest in their oldies - nothing more. Point No 3 (positive); Trevor, Trevor, Trevor. Is it really a good thing that a group of the BBs supposed stature must rely on 'economic recovery' and 'all that's good about the US of A' to ensure an audience. I think it's very sad. Finally, just because the album has to be filled in around a touring schedule is not necessarily a negative point. I seem to recall an album called PET SOUNDS... To summarise, Trevor reckons the BB's success depends on them reworking old 'gems', and praying for economic recovery. Success acquired in such a fashion is usually very fickle, just like the music such an attitude inspires.

So, those are just a few comments on issue 45. Hopefully, the points raised should encourage some discussion and replies. It's only by thrashing out opinions through the pages of STOMP that we can arrive at any sort of definition of the phenomenon known throughout the world as THE BEACH BOYS.

#### ALAN CHAMBERS

I felt rather sad after reading Alan Boyd's concert review in STOMP 45. It's not the first really bad review to get through to this country in recent years but it made me think about my current feelings towards the Beach Boys.

The group seem to be content with touring, playing all the oldies so keeping the sales of compilations going and as long as they get big audiences, it certainly keeps the bucks rolling in. Why should Al want to throw that away and go solo? A solo venture would be extremely risky in view of the non commercial success of all the other solo albums.

I guess that in the absence of new material there is no option but to play the oldies. We all love them and sales of compilation albums show that most of the UK and US population do too. I was really surprised that VERY BEST OF sold 1 million only 6 years after 20 GOLDEN GREATS did the same. It's hardly a new generation but makes for a whole lot of households with the BEST OF compilation from the sixties then we are talking about a lot of people.

I feel that CBS could have made more capital out of the recent success and pushed the 10 YEARS HARMONY compilation. This in my opinion is the best BB compilation and brings together the best tracks from a generally patchy period. Some reasonable marketing 14 months ago could have brought the recent music to many ears which would not have heard it and let's face it, not too many people have heard the BB's output from the seventies.

Wouldn't we all love to see a big hit single and album in 1985. I still cannot understand why 'Lady Lynda' was such a big hit out of the blue. There have been equally good releases which have got nowhere but there have also been certain terrible ones which leads to my next point.

There are certain classic tracks which can never be improved on but unfortunately the Beach Boys have tried. 'Peggy Sue', 'Rock and Roll Music' and 'Blueberry Hill' are the worst offenders in my book. The latter is one of my all time favourite tracks in its original form. A lot of other covers are also lacking in the original's drive and energy.

Finally, I wonder if we 'Stompers' are living in a dream world and are refusing to accept that we, and the BB's, are no longer teenagers. I guess from seeing people at Conventions and from reading STOMP that probably the majority of Stompers have grown up (or not, possibly) with the BB music and are now in the 30+ age group. The sixties were a great time to be a teenager and even from an aging viewpoint I feel the music was a lot more exciting then than nowadays. Are we hanging on to our teenage dream and not prepared to accept that this can no longer be fulfilled?

#### GORDON CLEUGH

STOMP magazine is an excellent, well thought and laid out fanzine but has one ingredient lacking; 'true criticism'. In my (and others) opinion the Beach Boys exist only as a money making machine for the non Wilsons - Jardine & Love - who, let's be honest, do not regard the Wilsons in much esteem, even though Brian is responsible for around 95% of the group's income (source - John Tobler 'The Beach Boys').

Mike Love has brought himself to the forefront of the Beach Boys and debased the legacy of the Wilson's (particularly Brian's) contribution to the legend of the group.

Though I still love the music of the band sometimes I wish Brian and Carl would do either something together or pursue careers as solo artists. The Beach Boys are dead, existing only in name only for the benefit of record company, media and money machinations. (David Leaf's 'The Beach Boys and the California Myth' illustrates the divisions clearly.)

Whilst Mike and Al were an important part of the Beach Boys it was only when Brian or the Wilsons as a whole were able to, if not dominate, then control the group's direction.

Witness the music that Dennis and Carl have written; their songs "Heaven", "Hurry Love", "Thoughts of You", "River Song", "Baby Blue" illustrate the kind of direction the group could have taken but never will. Instead we are left with Mike Love (for the good old American Dollar) leading the BB through a time warp of mainly 1960's songs and with KTSA album some of the worst lyrics and the sun, surf, sand, style BB myth that Brian dumped, for God's sake, back in 1963/64.

#### DAVID KINNEAR

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# Harmony Beach

December, 1984

Pierian Press announces the publication of the revised second edition of THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC, 1961-1965, compiled by John Blair. Surfing and the life-style of Southern California teenagers in the 60s were vicariously shared by people around the world through the phenomenon known as surf music. Though short-lived, an amazing number of recordings sprang from the surf music era.

First published in the fall of 1978 and now available in this revised second edition, THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC serves as a basic guide to American surf music recordings in the early 1960s. It contains the majority of all surf-related recordings, both instrumental and vocal, issued from 1961 through 1965. All the recordings of such groups as Dick Dale and The Del-Tones, The Beach Boys, Jan & Dean, Adrian and The Sunsets, David Myers and The Surftones, The Chantays, and many more are listed in this discography.

The discography is composed of four sections:

## Singles

Records released as singles are arranged alphabetically by artist and chronologically by label and number where more than one release by an artist is noted. Bands are cross-referenced to their leader's name, and release dates are noted.

## Albums

The albums are listed alphabetically by artist. Compilation albums of different artists are listed under each artist's name.

## Appendices

In the appendixes to this edition, American record releases by foreign artists who interpreted surf music are listed. These were recordings issued on U.S. labels by Australian, British, Belgian, and Danish artists. Australia, in particular, had a large number of domestic surf releases by a varied array of artists, both instrumental and vocal. Other appendix sections include the list of compilation albums, a list of surfing movies, a surfing dictionary, a list of Billboard charted surf records, and a bibliography.

## Indexes

Three new indexes have been added to this edition: an index to personal and group names, an index to record labels and numbers, and an index to song and album titles.

THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC, 1961-1965 is an important tool for anyone conducting research on the music of the 1960s. As such it deserves a place in every reference collection.

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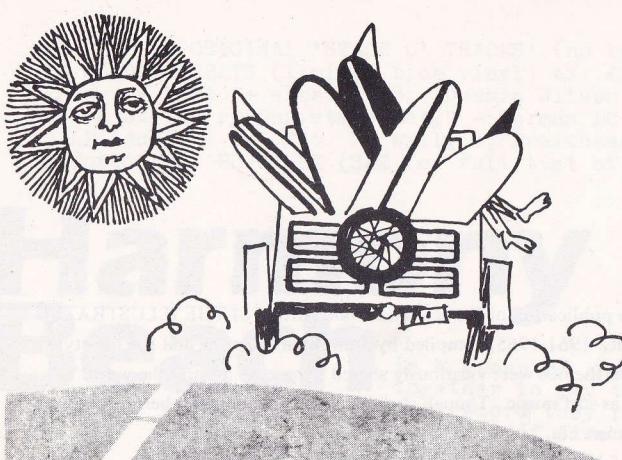
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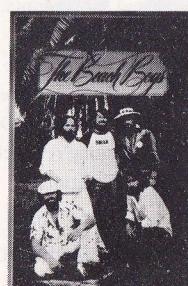
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